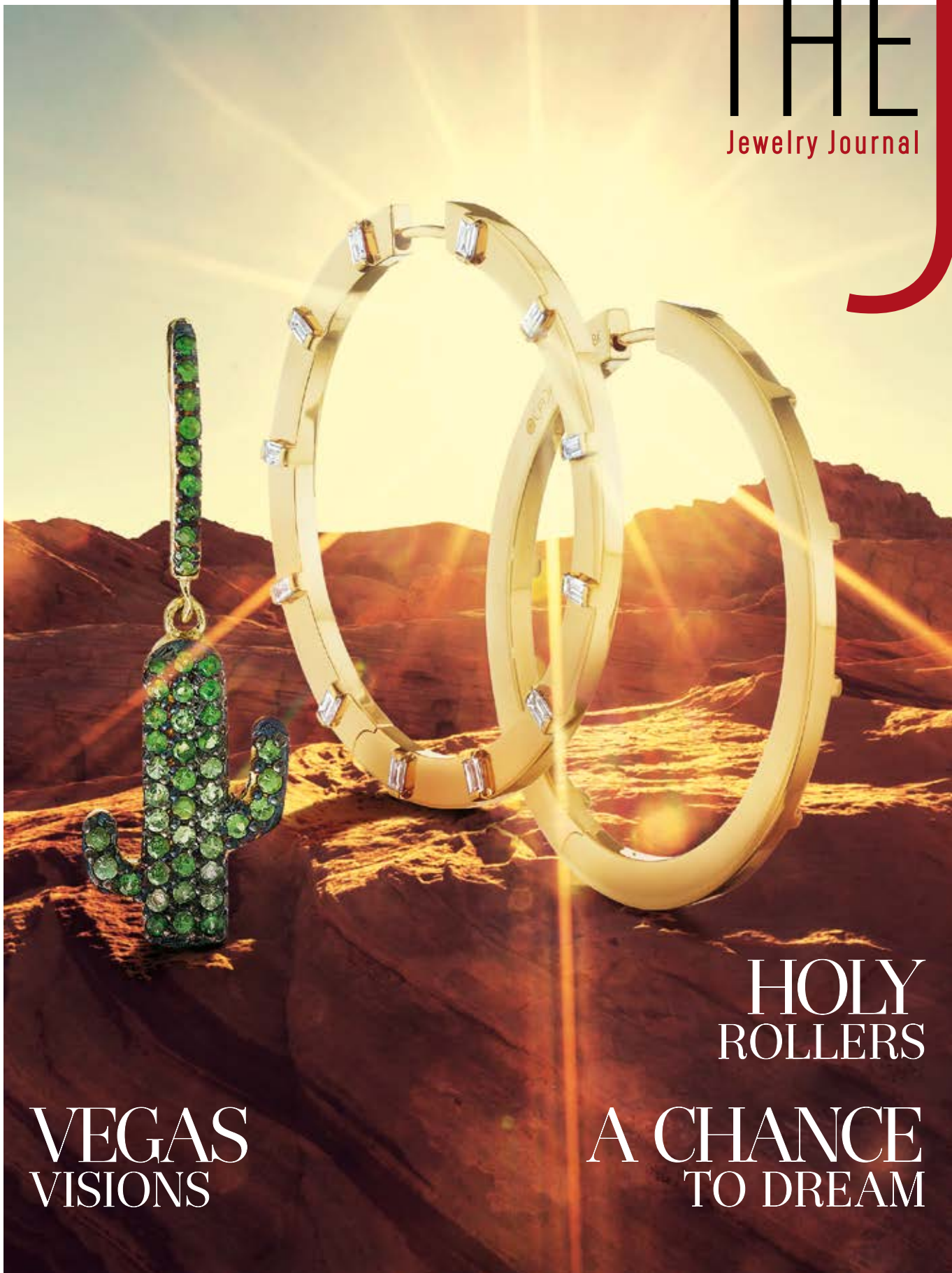


THE

Jewelry Journal



VEGAS
VISIONS

HOLY
ROLLERS
A CHANCE
TO DREAM

Original Roman Coins



SINCE

18
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The Honeycomb collection



LALAOUNIS

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DESERT WINDFALL



Each year, the jewelry industry descends upon Las Vegas with enough bling to light up the iconic “Welcome to Las Vegas” sign without a hint of neon. Of course, we are referring to the annual Couture and JCK/Luxury tradeshows that bring designers, jewelers, retailers, suppliers and distributors to Nevada’s pride and joy, otherwise known as Sin City. It’s one of the few times when you can never have too much jewelry. It’s also one of the yearly highlights of the industry as a community where friendships, brand partnerships and collaborations are born and grow out of.

One such rapport is The J’s media partnership with the trade shows. We are especially proud to bring you this latest issue that celebrates Vegas in all its splendor and will be distributed at the shows. Get a glimpse of the Southwestern Desert trend and several of the jewelry designers exhibiting at Couture and discover what makes them tick. Speaking of tradeshows, we also focus on some of the pinnacles of the recent Baselworld trade show.

In line with the latest Met Costume Institute Gala exhibit, “Heavenly Bodies”, which debuted as we put this issue to print, first time contributor Levi Higgs looks at the ways in which religion has influenced jewelry design and trends. We also look at brands that are getting super creative in the way they introduce new products to the consumer and engage them in their wares.

As the famous expression goes, “What happens in Vegas, stays in Vegas.” When it comes to jewelry though, here at The J, we hope it leaves and ends up in a retail jewelry case and ultimately in the hands of jewelry-loving customers everywhere. See you at the show!



Editor at Large

Clockwise from the top: Sara Weinstock necklace; Victor Velyan earrings, Irene Neuwirth earrings.



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LITTLE GEMS

The Fifth Element

Inspired by the passion of Maximillian Busser, founder of MB & F, and L'Épée 1839 the premier clock manufacturer in Switzerland, the Fifth Element has an integrated barometer, hygrometer and thermometer, and provides the wearer with accurate weather forecasts, even without a power supply. The timepiece is made up of over 500 components that form an unprecedented jewel. The timepiece relies on an air-regulated manual winding movement and forecasts are made by a mechanism that verifies whether or not the sky is free from clouds and hostile invaders. This timepiece is actually a proper analogue weather station that, at first glance, might look like obsolete, but rest assured that should particularly unfavorable forecasts be predicted, you'd have plenty of time to leave planet Earth safe and sound. - Martina Berta



Inspired by Mother (Nature)

“When I’m creating a piece, I want it to tell a story, something that can be worn today and in years to come. Something that can be passed down through generations”, says Daniela Villegas whose brand is going to celebrate the 10-year anniversary this year. The Mexican-born, Los Angeles-based artist is known for her ability to combine organic elements into classic yet distinct jewelry that takes inspiration from her family and their travels. “It’s about the message or feeling that you want to express” she explains. For this collection, she harnessed the power of Mother Nature into pieces inspired by the animal and insect kingdom. “You can carry elements of the natural world and what they stand for with you. For instance, the alpaca or lama stands for unconditional love, the flamingo for a charming and vibrant mom; a dinosaur for power and strength or a scarab for protection and good luck.” - Ilaria Maggi

Inspiration in store

Much like Foundrae’s jewelry, the brand’s new TriBeCa boutique is embedded with meaningful symbols: vintage leather chairs are embossed with the same tenets that appear on their pendants and signet rings, a lending library includes works by designer Beth Bugdaycay’s ancestors (notably, the author Jessamyn West), and an antique roll-top jeweler’s bench is equipped with a craftsman who is on-call to customize new purchases free of charge. Bugdaycay and her husband and partner, Murat, bought and restored the landmarked cast-iron building, converting the top floors into their home, which lends the boutique an intimate, familial charm. 52 Lispenard St; open Monday-Saturday, 11am-7pm; foundrae.com - Kareem Rashed



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TAKING IT TO THE STREETS



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Matteo Prandoni/BFA.com

THE NEW COLLECTION OF TIFFANY & CO HAS PAINTED NEW YORK CITY.

BY KAREEM RASHED

Since taking the reins as Tiffany & Co.'s chief artistic officer last year, Reed Krakoff has made a point of knocking the stuffing out of the 181-year-old company. His Tiffany is irreverent, cheeky, fuss-free. For his first collection, Krakoff created a line of homewares that emphasized his vision of Tiffany as an arbiter of casual, everyday luxury: standard-issue paper plates, coffee cups and tin cans rendered in Tiffany blue bone china or solid sterling silver. Krakoff's much-buzzed about juxtaposed the precious with the utilitarian — a distinctly American attitude befitting a quintessentially American brand. And as his first jewelry collection proves, that high-low mashup is at the heart of the new Tiffany & Co. Called Paper Flowers, the recently-launched jewelry collection was inspired by the idea of creating delicate blossoms cut from paper and delicately pinned together. But, of course, the final products are far from pedestrian — petals of platinum, polished to a mirror finish, mingle with pavé diamonds and the occasional pop of tanzanite or sapphire. The collection's breadth reaffirms Krakoff's commitment to making Tiffany's superlative wares accessible, ranging from a high-jewelry bib necklace featuring over 68 carats of pear-shaped and round brilliant diamonds to a dainty open-worked pendant that is effortless as can be. "Paper Flowers is about stripping away all of the rules associated with fine jewelry," says Krakoff. "Luxury shouldn't always mean formality." To celebrate the launch, Tiffany painted its hometown in the brand's signature robin's egg blue. Everything from taxi cabs to corner bodegas were splashed

with the hue, the bodega's usual floral displays replaced with paper blooms. To cap it all off, a blowout bash at Tiffany's iconic 5th Avenue flagship saw the store transformed into a funhouse of scenes from New York City streets. Graffiti-ed subway cars, newsstands and park benches — all in Tiffany blue, naturally — made for ample photo opportunities throughout two of the store's six floors. At the end of the night, guests made their way to the ground-floor salon where a greenhouse had been erected to display the new jewels and A\$AP Ferg gave a surprise performance. His hip-hop rendition of "Moon River", the anthem from Breakfast at Tiffany's, echoing throughout the store's hallowed mahogany walls made it clear that this is not your grandmother's Tiffany anymore.



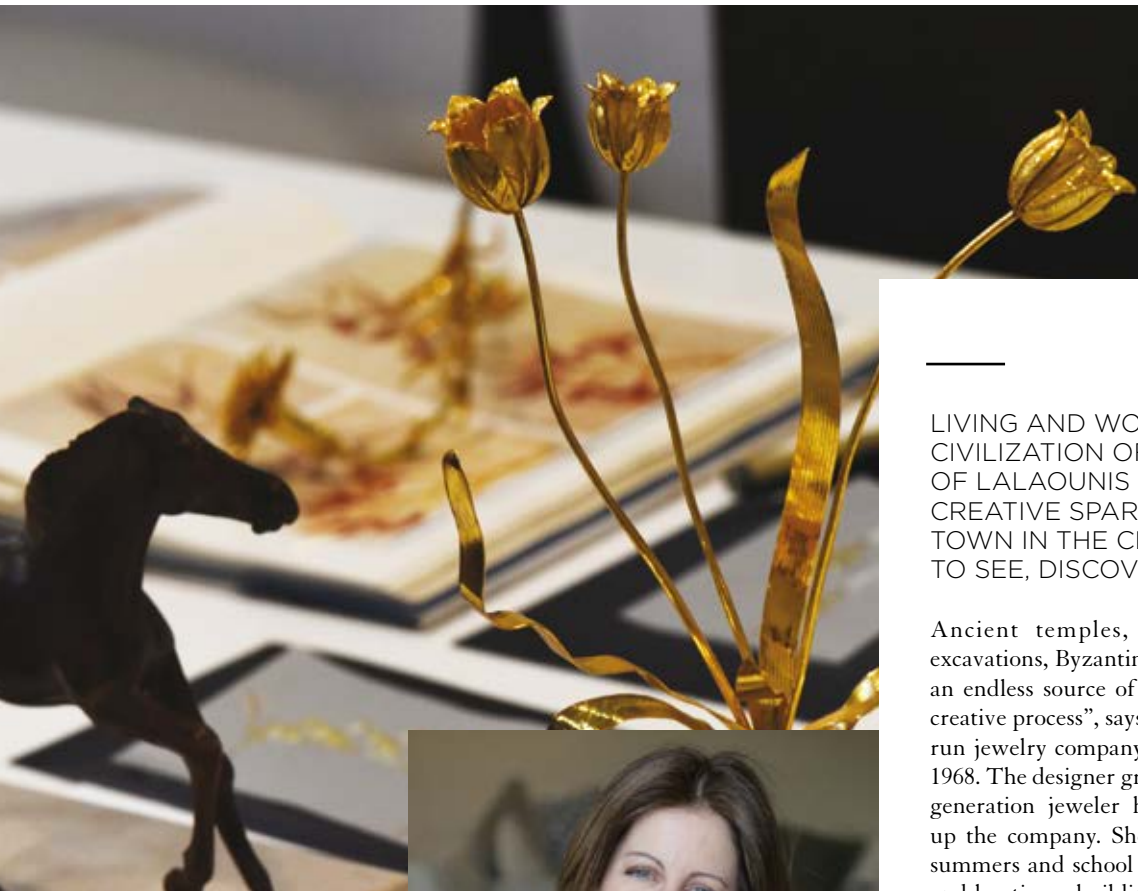
GO

AHEAD, INSPIRE ME

SIX DESIGNERS. SIX VERY DIFFERENT SOURCES OF INSPIRATION. THE J CAUGHT UP WITH THESE GLOBE-TROTTERING DESIGNERS - LICIA MATTIOLI, GIUSEPPE PICCHIOTTI, MARIA LALAOUNI, JORGE ADELER, VICTOR VEIYAN AND SELIM MOUZANAAR - TO ASK THEM TO SHARE A BIT OF THE METHOD BEHIND THEIR MAGIC PRIOR TO HITTING THE STRIP FOR THIS YEAR'S COUTURE SHOW AT THE WYNN HOTEL.

BY ROXANNE ROBINSON AND ILARIA MAGGI

GREEK GOODNESS



Honeycomb earrings in 18k yellow gold with diamonds

LIVING AND WORKING IN THE CRADLE OF CIVILIZATION OFFERS MARIA LALAOUNI OF LALAOUNIS A GOLDMINE OF CREATIVE SPARKS. "WALKING IN THE OLD TOWN IN THE CENTER, THERE IS SO MUCH TO SEE, DISCOVER AND BE INSPIRED BY".

Ancient temples, antiquities and underground excavations, Byzantine architecture and flea markets are an endless source of inspiration that contributes to my creative process", says the third-born sister of the family-run jewelry company, which was founded in Athens in 1968. The designer grew up observing her father, a third-generation jeweler himself, as he designed and built up the company. She and her three sisters spent their summers and school holidays working in the workshop and boutique, building the foundation for their current roles within the company.

In fact, Greece is the brand's creative cornerstone, the spectacular climate, breathtaking islands and countryside, and warm summer nights spent on the Acropolis in the ancient al fresco Theatre of Herodes Atticus, have all contributed to the designer's Greek cultural heritage which is just as inspiring today as it was in antiquity. The country is also ideal for horseback riding and yoga, two of her favorite pastimes. She described her first trip to Vegas in 2007 as "quite surreal and special". While there, she enjoys walking the Strip in the heat of the desert, discovering new restaurants, shops and shows, in what has become a familiar break from the show. This year at Couture, LALAOUNIS will debut the Honeycomb collection in 18k gold embellished with diamonds. An homage to the perfect geometric hexagonal shape found in nature, the pieces combine contrasting polished and textured surfaces for a refined effect that conveys lightness and elegance. - R. R.

Lalaouni's design space at her Athens studio



Helen of Troy bracelet in 18k yellow gold with diamonds



Maria Lalaouni



Temple of Olympian Zeus situated in the center of Athens.

VALENZA VISIONS



Giuseppe Picchiotti (first on the right) and his family
Picchiotti's home in Valenza, north of Italy



The newest generation of
Xpandable™ ring

BEHIND THE NAME PICCHIOTTI, IS A TALE OF FAMILY, RESOURCEFULNESS AND DETERMINATION. ALTHOUGH HIS PARENTS ENCOURAGED HIM TO BECOME A DOCTOR, GIUSEPPE PICCHIOTTI WAS UTTERLY FASCINATED BY PRECIOUS STONES.

He studied their origins, forms and qualities and started crafting over fifty years ago, in the small town of Valenza, one of the world's most renowned centers for this fine art. Today, the whole family works in the business occupying various roles, however design is still exclusively Giuseppe's prerogative. "A jewel is inspired by and takes life from the shape of the stone itself, we study its dimensions, proportions and develop five or six drawings. The final design is then chosen by the entire family by popular vote", he recounts jokingly. "The inspiration? I am surrounded by beauty, Italian history is an inexhaustible source, our treasures, like certain churches with their beautifully decorated floors, certain squares, palaces and fountains; I was lucky to grow up here". Excellent craftsmanship and strict quality control have earned the company a well-deserved ranking as of the most important Maisons in the world of fine jewelry. Giuseppe Picchiotti personally undertakes long journeys to Thailand, Israel and Bombay, in search of rare precious stones and diamonds to transform into works of art. He is a veteran of the Couture show in Las Vegas, and this year he will present the Xpandable 2018 collection, new variants of an already successful collection, featuring rings and bracelets with a titanium spring that makes them comfortable to wear. "We have created a combination of baguettes or emerald cuts in diamonds, rubies, sapphires and emeralds to create something new and exciting, because now more than ever customers are looking for an accessory which is particular, therefore it is important to follow one's own design path". - I. M.



Flower Brooch

TORINO TREASURES



Chips contrarié cuff in rose gold, white gold and white movable diamonds



Licia Mattioli

A LAWYER BY TRAINING, ENTREPRENEUR BY VOCATION, A PROUD MOTHER AND THE VICE PRESIDENT OF CONFINDUSTRIA, BUT LICIA MATTIOLI OF MATTIOLI IS BEST KNOWN IN THE INDUSTRY AS PRESIDENT OF MATTIOLI, THE JEWELRY BRAND BASED ON A STRONG FOUNDING PRINCIPLE: "A JEWEL CAPTURES A MEMORY".

"In 1995, we acquired Antica Ditta Marchisio, the oldest and most esteemed manufacturing goldsmith in the city of Turin", said Licia, "it was love at first sight. We began a process of total renovation of the company structure from the management to the creative side". The brand is based in her beloved Turin, which is full of hidden treasures that are a constant source of inspiration, as are her vast travels in Italy and abroad. Turin is also where she opened a contemporary art gallery to promote and launch young Italian artists. This year in Vegas, one of Mattioli's best-sellers, the Puzzle collection, will be presented with a new look: "We have improved it with new materials and the famous colored mother of pearl; we'll also present the new trapezoids made of ruby, emerald and blue sapphire. Among our novelties, is a new capsule collection – Chips – dedicated to movement, that is a part of the Tibet family, which will be presented in rose and white gold with diamonds". Colors, joy and modernity: these are the key words that characterize Mattioli's creations: "the main focus will be our Candy collection where precious materials are combined with the shapes and colors of candies and sweets". - I. M.



Chips two-components swirl earrings in rose gold, white gold and white diamonds

ARGENTINIAN ALCHEMIST

Adeler sources South Sea pearls in the Kimberly Region of Australia



One mile deep into the mine Adeler looks for stones in the Chivor Mines of Columbia



Jorge Adeler



Necklace made from raw aquamarine and kunzite

NATIVE ARGENTINIAN JORGE ADELER GOT HIS START IN THE JEWELRY BUSINESS OVER 40 YEARS AGO WHEN HE STARTED IMPORTING SOUTH AMERICAN GEMSTONES.

Eventually it led to creating his namesake fine jewelry brand, Jorge Adeler Collection, which is based in Great Falls, Virginia. Living so close to Washington D.C. has made the jeweler's pieces popular with the political and diplomatic set. Though Northern Virginia is quite picturesque, Adeler and his family often retreat to a country home surrounded verdant trees and picturesque ponds that offer endless inspiration for the designer and are a beloved contrast to the bustle of city life. Travel is also high on Adeler's list of priorities, as places such as the Kimberly region in Australia, Flower Island of Palawan in the Philippines, and Minas Gerais in Brazil allow him to discover gem mines and those who work them firsthand.

He started showing his wares at Couture five years ago and is still fascinated by all that Vegas has to offer, though he admits to having little time to enjoy it, adding "I don't have any free time because I use every opportunity during the show to meet and catch up with the talented designers, artists and retail store owners from around the world who attend the show." This season, boldly colored stones such as Boulder opals take center stage with unique faceting or in about face, raw and unenhanced aquamarine or kunzite that shine in their natural state paired with cleaved amethyst or rock crystal quartz. Offering something for both men and women, the Gods and Heroes collection stands out with authentic, ancient coin jewelry that also carries a hint of intrigue and historical lure. - R. R.

CALI CRAFTSMAN



Victor Velyan loves the outdoors and riding horses



18K gold, black diamond and ruby Archangel cuff



Victor Velyan at work in his studio, in southern California

“A LOT OF PEOPLE CALL ME A “MAD SCIENTIST” WHEN IT COMES TO THE WORK I DO WITH METALS; I CAN WORK AND EXPERIMENT FOR YEARS WITHOUT KNOWING THE RESULTS OF ALL OF MY EFFORTS”, THESE ARE THE WORDS OF VICTOR VELYAN, THE LA-BASED DESIGNER WHO LAUNCHED HIS PERSONAL BRAND FROM HIS SOUTHERN CALIFORNIA STUDIO IN 2007.

“I started as a diamond setter and an apprentice, and eventually opened my own manufacturing shop. One day, I made a piece of jewelry for myself that I wanted to wear and that was it. I launched a brand under my own name”. Inspired by tradition, Victor Velyan makes jewelry in a way that could be positively described as antiquated, “I love the tactile process of employing ancient techniques and really forging a piece of jewelry. And the process of creating my proprietary patinas is inspiring in itself.” For him it’s all about passions: riding his motorbike, hiking, fishing, but mostly, a huge love for natural color gemstones, their history, origin, and beauty. “When I find a rare gemstone that strikes me, I’m like a kid in a candy store!” That’s why he’s thrilled to present some really rare and serious gemstones this year at Vegas COUTURE, as well as some amazing new pieces featuring Paraiba tourmaline and specially selected opals. “I put my heart and soul into every piece of jewelry I produce, and there is a story behind each gemstone, behind every patina and texture I create; making all of this easily translatable to collectors is a big part why I love what I do”. - I. M.

MOOD, MEDITERRANEAN



Fish pendant in progress and finished in Mouzanaar's workshop

A GRAND ARISTOCRATIC ABODE ON THE SHORES OF THE MEDITERRANEAN SEA MAY SOUND LIKE HEAVEN ON EARTH, BUT FOR JEWELER SELIM MOUZANAAR, IT'S JUST ANOTHER DAY AT THE OFFICE. THE BEIRUT-BASED DESIGNER WHO LAUNCHED HIS NAMESAKE BRAND IN 1993 AFTER SPENDING TIME ABROAD IN FRANCE, SAUDI ARABIA AND THAILAND, NOW TAKES IN THE GLORY OF HIS NATIVE TOWN WHICH OFFERS THE PERFECT SYNERGY OF ANCIENT AND MODERN.

"I am in fond of Ottoman and Art Deco architecture from Beirut's past – a fertile blend of oriental culture with traces of the colonial French presence" says Mounazaar, adding that his workshop allows for endless ideas, "It's a true laboratory where tradition and experience coexist with modern jewelry techniques. The framed arches of the Beirut collection, the ancient symbols and colorful shades of the Mediterranean, all feed my imagination." The ever-optimistic jeweller also enjoys epicurean pursuits, poetry and civic involvement, while anchored at home and when traveling the world to explore cities, seas and mountains. He discovered Vegas in 2015, while attending his first Couture show to increase the brand's distribution in the U.S. During the show, the designer spends most of his time welcoming visitors to his booth, but he also enjoys indulging in the occasional veranda lunch, accompanied by a nice bottle of wine and good company. His pieces are distinguished by the use of the antique Mediterranean artisanal enameling techniques, with a modern twist in collections like Mina. This season he will launch the Camaïeu collection that combines black, ivory and anthracite grey with pearls. - R. R.



Mouzanaar's home in the heart of Beirut



Selim Mouzanaar



The Mina bracelet in ivory enamel with 18K rose gold, tsavorite, tanzanite and Yacinthe

D DESERT DREAMS

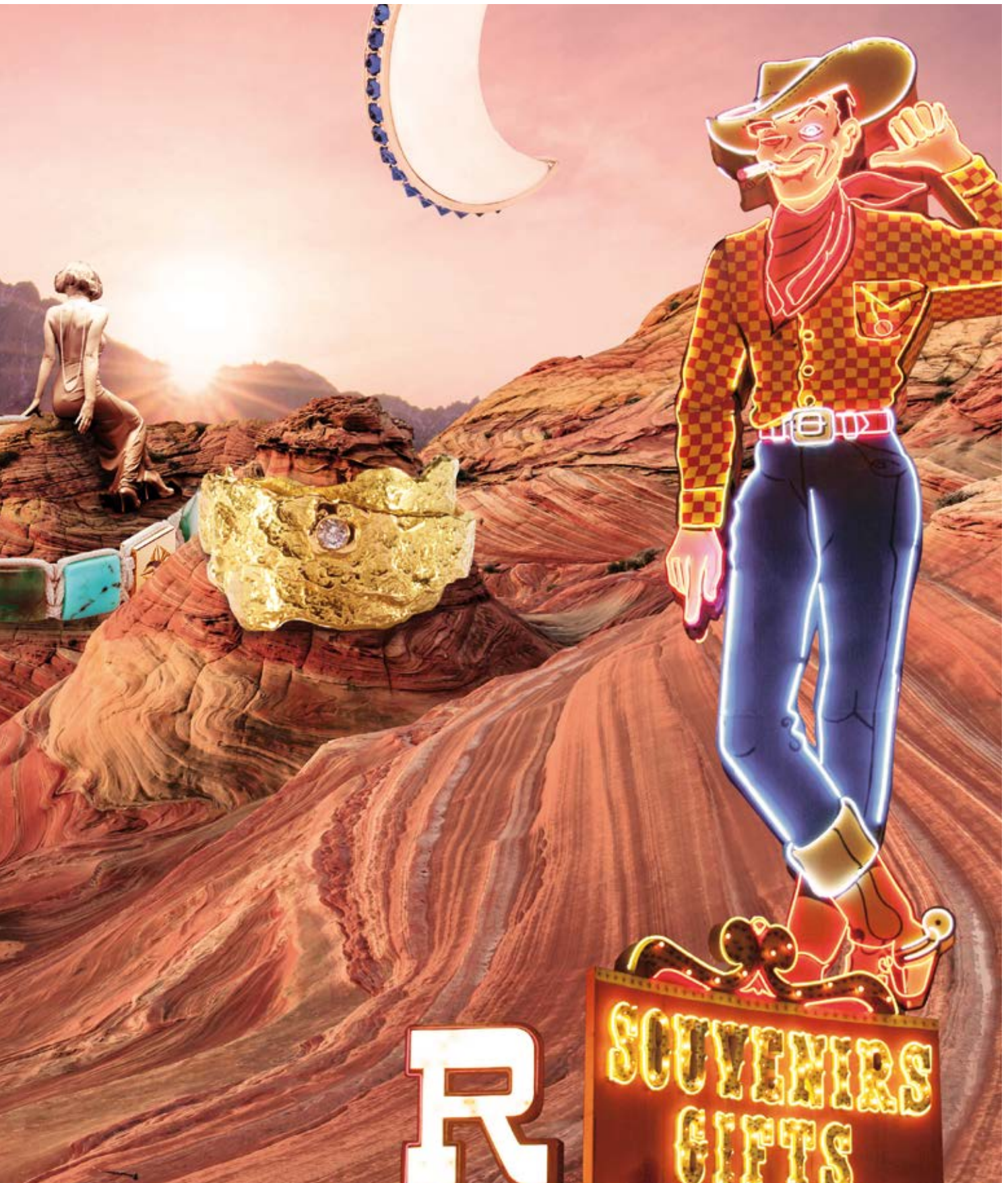
NO, IT'S NOT A MIRAGE. THAT REALLY IS THE DESERT GLITTERING WITH AN ABUNDANCE OF GEMS MADE FROM TURQUOISE, OPALS AND SAPPHIRES ALONG WITH GOLD AND DIAMONDS. BUT YOU'LL HAVE TO CATCH MOST OF THEM AT THE COUTURE OR JCK LUXURY/PRESTIGE SHOW IF YOU WANT TO SEE THEM IN PERSON. IN THE MEANTIME, ENJOY THIS SURREAL VISION. BY ROXANNE ROBINSON



CLOCKWISE FROM THE LEFT: DAVID WEBB 18K GOLD AND EMERALD CUFF, PRICE: 38,000 .AT DAVIDWEBB.COM; TODD REED 18K GOLD, BLACK DIAMOND AND TURQUOISE RING, \$14,550 .AT TODDREED.COM; DEAKIN AND FRANCIS SILVER AND ENAMEL CUFFLINK, \$299 .AT DEAKINANDFRANCIS.CO.UK.



PICTURED LEFT: IMOGEN BELFIELD 18K ROSE GOLD AND DIAMOND RINGS, \$3,320 AT WWW.IMOGENBELFIELD.COM; PAMELA LOVE SILVER AND TURQUOISE EARRINGS, \$425 AT PAMELA.LOVE.COM; JOHN HARDY STERLING SILVER AND LAPIS LAZULI CUFF, \$3,200.00 AT WWW.JOHNHARDY.COM; AIDA BERGSEN 18K GOLD, OXIDIZED SILVER, OPAL, DIAMOND AND RUBY BROOCH, \$17,300 AT AIDA.BERGSEN.COM, ISTANBUL.



PICTURED RIGHT: ANA KATERINA EARRINGS 18K ROSE GOLD, MAMMOTH BONE, BLUE SAPPHIRE, \$11,055.00 AT STANLEYKORSHAK.COM; SHAMBALLA 18K YELLOW GOLD, DIAMONDS, EMERALDS, TURQUOISES BRACELET WWW.SHAMBALLAJEWELS.COM; EMANUELA DUCA 18K YELLOW GOLD AND DIAMOND RING, \$2,960 AT WWW.TWISTONLINE.COM.



FROM THE TOP: IPPOLITA 18K GOLD AND TURQUOISE EARRINGS, \$2,495 AT WWW.IPPOLITA.COM; BUDDHA MAMA 20K GOLD, DIAMOND AND BLUE SAPPHIRE BRACELET, \$14,600 AT [BROKEN ENGLISH JEWELRY, NYC](http://BROKENENGLISHJEWELRY.NYC); PAMELA HUIZENGA 18K GOLD, RED SPINEL, DIAMOND, GARNET AND TURQUOISE EARRINGS, \$23,000 AT [NEIMAX MARCUS, BEVERLY HILLS](http://NEIMAXMARCUS.COM)



CLOCKWISE FROM THE TOP: STEPHEN WEBSTER 18K WHITE GOLD AND BLACK DIAMONDS MAGNIPHESANT PAVE EARRINGS \$11,950; LYDIA COURTEILLE 18K, DIAMOND, RAINBOW CHRYSOCOLLA, SAPPHIRES, TURQUOISE AND ENAMEL EARRINGS, PRICE UPON REQUEST AT WWW.LYDIACOURTEILLE.COM; TEMPLE ST. CLAIR 18K GOLD, DIAMOND AND ROYAL BLUE MOONSTONE BRACELET, \$8,500 AT SAKS FIFTH AVENUE, NEW YORK; FEDERICA RETTORE 18K ROSE GOLD, DIAMOND AND JASPER RING, \$5,300 AT FEDERICARETTORE.COM; DORYN WALLACH 18K GOLD, SLEEPING BEAUTY TURQUOISE AND DIAMOND RING, \$9,900, AT DORYNWALLACH.COM.

MARINA B'S GOT A BRAND NEW GUY



THE LEGENDARY 1980'S MAJOR JEWELRY BRAND MARINA B IS ABOUT TO MAKE A COMEBACK. THIS TIME WITH FORMER JOHN HARDY CREATIVE DIRECTOR GUY BEDARIDA WHO IS SPIFFING UP THE BRAND FOR A NEW GENERATION OF JEWELRY LOVERS.

BY ROXANNE ROBINSON



A NECKLACE FROM THE TRISOLINA COLLECTION. A FRESH TAKE ON THE POPULAR TRISOLA COLLECTION FOR THE HOUSE.

To celebrate her brand-new guy and her Fortieth Birthday, Marina B. will be hitting the Strip in Las Vegas. Of course, in this case, we are referring to the legendary Italian jewelry brand Marina B., which was recently purchased by former John Hardy owner and creative director Guy Bedarida. The brand was launched in 1978 by Marina Bulgari, and will also mark its Vegas debut with a special 40th anniversary capsule collection at the Couture show at the Wynn Hotel, May 31st through June 4th.

This momentous event was a long time coming for Bedarida, whose love affair with the brand started while he was a design student at Istituto Europeo del Design in Rome. “I remember so vividly the ads in French Vogue with a black background with a colorful jewel that jumped out from the page. And the name, I wondered ‘Who is Marina B.?’ I fell in love.” He would make pilgrimages to Avenue Montaigne, the most exciting street for retail in those days – staples such as Harry Winston, Dior and Chanel set the tone – just to look at Marina B. pieces in the window.

Fast forward a few years, Bedarida would fall in love again when he attended a charity event in Venice at a friend’s place where he encountered the style icon Mariella Agnelli (wife of Gianni and one of Capote’s swans). “This famous elegant woman wore a fantastic gold and diamond choker. And even more impressive, it was Marina B.”

After the Italian born, French-bred designer sold his stake in John Hardy, he was looking for a new project, so when friend Henry Barguirdjian of Graff told him Marina B. was up for sale, he immediately jumped on it. “It was a unique opportunity; it was one of the last independent prestigious houses; the timing was right and I had the funds and didn’t need a bank to support me.” Bedarida got to work on his vision for the storied brand, but it took a few months to meet Ms. Bulgari, who was 88 and living in Monte Carlo. In a manner that befits the glamour her jewelry stood for, the new owner jettisoned over via helicopter to meet the former sailing champ and legend, Marina Bulgari, at the Hotel Hermitage over tea. In the course of a conversation



A TASSEL PENDANT MADE FROM BURMESE RUBY, PINK SAPPHIRE, AMETHYST, DIAMOND AND BLACK SPINEL CAN BE WORN ON TWO SIDES AND FEATURES A REMOVABLE TASSEL.

that also proffered useful advice, he realized they had in a lot common. “I was really impressed with this tall, elegant and determined woman who still possesses a sharp eye and unique point of view. She was the queen of colors and we both love to mix them with new materials.” Wear-ability was also important and Bedarida aims to continue that in the new line with jewelry that can go from jeans to a gown.

Reinventing Marina B. for the modern woman has been Bedarida’s round-the-clock MO since July 2017, when the deal was inked – an especially tough challenge in today’s marketplace, but his approach is to offer one of a kind pieces at about one-half to one-third of the expected price for pieces of this quality. He’s convinced that a brand with a storied heritage, especially one loved by the jet-set, has a distinctive advantage in today’s marketplace. “She has a passionate and incredible story as a Bulgari family member with a unique design DNA, the Castana chestnut and black gold.”

Bedarida’s lifestyle reads like that of a modern-day jet-setter as well, with the operation keeping him in New York City, Italy, Bali and Bangkok where he still keeps a home, each



DESIGNER MARINA B IN THE HEYDAY OF HER BRAND CIRCA EARLY 1980'S.



A SKETCH OF A REVERSIBLE CHOKER MADE WITH CABOCHON GEMSTONES.

of which adds to the brand: “In New York, I get inspired by these energetic American women who really set the tone in jewelry trends, then in Bangkok, where I source gems, I soak up inspiration from the Orient, and Italy, where the craftsmen create.” Bedarida has also created a new, less corporate, by-appointment studio in a townhouse on East 67th right off of Fifth Avenue.

The salon is evocative of Marina B.’s heyday – the 1980’s – with décor inspired by Gae Aulenti, who designed her shops in Geneva among other locales.

As new guardian of this legendary name, Bedarida is excited to be back in Vegas and amongst his peers in the industry to unveil and give birth to a high-end fine jewelry line that also can address the need for everyday jewelry. The capsule is based on classic designs from the Seventies and Eighties, and includes the Marmore, a high-jewelry choker and earrings, and Luna, a limited-edition smaller choker and bracelet with an attainable price-point. You couldn’t pick a better spot than Las Vegas to celebrate the brand’s 40th, as the desert oasis is a place where dreams come true. And for Guy Bedarida, owning Marina B. which he admired for years, is living the dream.



THE IMPRESSIVE DOMIZIA RING WITH A HIGH JEWELRY LOOK IS MADE FROM FACETED BLUE ZIRCON, TOPAZ AND DIAMOND AND RETAILS FOR \$26,000.

“THIS FAMOUS ELEGANT WOMAN WORE A FANTASTIC GOLD AND DIAMOND CHOKER. AND EVEN MORE IMPRESSIVE, IT WAS MARINA B.”



NEW DESIGNS FOR THE TRISOLINA COLLECTION.

BEDARIDA AT WORK IN HIS HOME IN BANGKOK WHERE INSPIRATION COMES FROM THE EXOTIC MIX OF ASIAN INFLUENCES ABUNDANT IN THAILAND.



BEYOND THE JEWELBOX



DETAILS FROM THE INTERIOR OF CHANEL'S COCO CLUB, A PRIVATE CLUB INSPIRED BY THE BRAND'S BOY.FRIEND WATCH.

WATCH AND JEWELRY BRANDS ARE BREAKING FREE FROM
TRADITIONAL BOUTIQUES, MOUNTING INTERACTIVE
EXPERIENCES THAT BRING THEIR WARES TO LIFE.

BY KAREEM RASHED

BUSINESS

Retail is experiencing something of an identity crisis. Traditional brick-and-mortar stores are struggling to compete with the ease of e-commerce, Millennials' fleeting loyalties make them a challenging market to woo, and — especially when it comes to watches and fine jewelry — consumers' appetites just aren't as ravenous as they once were. But rather than crying uncle, or simply sticking to their guns, luxury brands have taken this upending of the status quo as an opportunity to reimagine how they connect with customers. Necessity, after all, is the mother of invention. Watch and jewelry brands have long known how to turn shopping into an event: tantalizing displays tucked into glass vitrines, dramatic reveals in plush private salons, doting salespeople with bottomless supplies of champagne. Now, they're modernizing that formula with experiential events that bring their personality and products to life, and shake off the perception of being staid or aloof. Not quite a pop-up shop and more than a standard party, this new breed of experiences has brands applying their DNA to everything from nightclubs to nail salons — the kinds of settings that make high-value, exclusive products seem approachable, fresh and even fun. To celebrate the relaunch of the Panthère watch in 2017, Cartier staged an immersive two-day event at Indochine, the iconic downtown Manhattan canteen. Called Panthère Studio, the event featured such Instagram bait as a manicure station and “stacking bar” where guests could try on the watch and style it alongside Cartier jewelry, elaborate photo booths, and a champagne vending machine. Nothing was actually available for purchase, the sole objective was to get millennials buzzing about the brand.

“We're coming out of our boutiques and bringing the world of



THE DINING ROOM AT AUDEMARS PIGUET'S AP HOUSE IN HONG KONG.



THE ROOFTOP LOUNGE CREATED TO CELEBRATE THE RELEASE OF THE CACTUS DE CARTIER JEWELRY COLLECTION.

Cartier downtown,” said Mercedes Abramo, President and CEO of Cartier North America, “to engage with our clients — and future clients for that matter — and introduce the watch to a fun, fearless new generation.” Later, to mark the release of the Cactus de Cartier jewelry collection, the brand installed an al fresco lounge atop their Fifth Avenue flagship. For two weeks, the general public was invited to enjoy cocktails in open-air cabanas and explore a James Turrell-esque lighting installation. In a similar play for millennials’ attention, Chanel mounted The Coco Club to showcase their Boy Friend watch. Housed within The Wing, the uber-hip new women’s-only club in New York’s SoHo, The Coco Club riffed on old-world gentlemen’s clubs with everything from ping pong and numerology readings to a Chanel cosmetics counter and shoppable watch bar. But not all brands are solely focused on attracting younger customers — Audemars Piguet recently launch AP House, a private club exclusively for dedicated Audemars Piguet clients. The idea came from imagining how the brand’s founders, Jules Louis Audemars and Edward Auguste Piguet, would be interacting with clients if they were alive today. The result is a lounge that offers a space for watch lovers to meet, mingle and get an intimate look at the brand’s creations. After opening the first location in Milan in November 2017, outposts have debuted in Hong Kong and New

THE LOUNGE OFFERS A SPACE FOR WATCH LOVERS TO MEET, MINGLE AND GET AN INTIMATE LOOK AT THE BRAND’S CREATIONS.



A PHOTOBOOTH FROM CARTIER'S PANTHERE STUDIO AT NEW YORK'S INDOCHINE.

York, giving AP’s jet-setting clientele an international network of homes-away-from-home. “There’s no obligation to buy a watch,” said Francois-Henry Bennahmias, Audemars Piguet’s CEO. “You can take a seat, relax, chill out, if that’s how the mood takes you.” Patek Philippe has also been offering clients a more relaxed way to familiarize themselves with the brand’s range and savoir-faire. In a series of half-day summits held internationally, a small group of existing clients are invited to immerse themselves in various aspects of Patek Philippe’s collection such as Minute Repeaters, Perpetual Calendars and ladies’ complications. Following an educational talk by the brand’s in-house watchmakers and historians, guests can then take a deep dive into the mechanics that make Patek Philippe’s watches so highly coveted: examining how movements are built, viewing rare or one-of-a-kind timepieces, and hands-on exercises that make the foreign language of haute horology easily understandable. The events offer watch aficionados and novices alike the chance to get up close and personal with the subtle, and often hidden, details that set Patek’s timepieces apart from competitors — in a way that is impossible to replicate in a traditional

boutique. Van Cleef & Arpels has also taken the educational route with L’École, a school of jewelry arts that the brand opened in 2012. Though L’École has a home base in Paris’s Place Vendôme, the instructors travel around the world replicating their classes for different markets (so far, L’École has reached over 16,000 students in 38 different countries). The syllabus isn’t strictly tied to Van Cleef’s collection or history, but often touches on themes that are integral to the brand such as the history of talismans and gemology 101. It’s certainly been effective, as this fall L’École will be setting up its largest activation outside of Paris: a two-and-a-half week long residency at a dedicated location in New York City. Playing the long game, it’s a move designed to simply pique consumers’ interest in and appreciation for the industry as a whole.

BLESSED BE THE BAUBLES:

JEWELS OF DIVINE INSPIRATION

BY LEVI HIGGS

“**T**here is gold, and a multitude of rubies; but the lips of knowledge are a precious jewel.” Proverbs 20:15. This May, The Costume Institute at the Metropolitan Museum of Art will debut *Heavenly Bodies: Fashion and the Catholic Imagination*. The exhibition is being touted as the largest Costume Institute show that the Met has mounted thus far, with plans to take over 25 galleries in the Met’s Fifth Avenue location that are usually dedicated to medieval or byzantine art. The Cloisters will also be utilized, and there will be a collection of authentic religious garb and accessories from the Vatican, many of which have never been seen outside of Italy. The Met plans to highlight fashion that indiscriminately borrows from Catholicism and reinterprets holy themes for consumption by the fashionable elite. Whether this is done reverently or irreverently is undoubtedly up for discussion.

In fact, Andrew Bolton, the Costume Institute Curator in Charge, says, “Some might consider fashion to be an unfitting or unseemly medium by which to engage with ideas about the sacred or the divine. But dress is central to any discussion about religion – it affirms religious allegiances and, by extension, it asserts religious differences. While religious dress and fashion are two distinct entities governed by different systems of knowledge, both operate as a visual language, relying on subtle visual codes to perform specific functions and to express complex ideas about identity.”





“JEWELS HAVE ALWAYS BEEN USED AS ADORNMENT TO SHOWCASE POWER, TO ALIGN POLITICALLY OR RELIGIOUSLY, TO BESTOW HEAVENLY BLESSINGS ON THE WEARER, OR AS BOLTON MENTIONS, ACT AS A VISUAL LANGUAGE IN THE FORM OF GEMSTONES AND PRECIOUS METALS”.



CLOCKWISE FROM THE TOP: PROSPERA 3 2011, NATURALLY FORMED ROCK CRYSTALS AND WHITE GOLD CROSS PENDANT WITH A PETROL GREY TOURMALINE, 3 BROWN DIAMONDS HELD BY SLUGS AND MICRO PAWE SET BROWN DIAMONDS, IMAGE COURTESY OTTO JAKOB, THORN NECKLACE 24K YELLOW GOLD PLATE ON BRONZE, IMAGE COURTESY TED MUEHLING, 19TH CENTURY CROSS PENDANT, IMAGES COURTESY OF WARTSKI, LONDON, TIARA OF PIUS IX ON DISPLAY AT THE MET'S HEAVENLY BODIES: FASHION AND THE CATHOLIC IMAGINATION, COURTESY OF THE COLLECTION OF THE OFFICE OF LITURGICAL CELEBRATIONS OF THE SUPREME PONTIFF, PAPAL SACRISTY, VATICAN CITY, IMAGE COURTESY OF THE METROPOLITAN MUSEUM OF ART @ SGPTITALIA.

NEXT PAGE: IMPERIAL TOPAZ AND DIAMOND CROSS C.1840, IMAGE COURTESY HANCOCKS LONDON ARCHIVE.

As they say, the devil is in the details, and when it comes to accessories with divine inspiration, there is a tremendous amount of jewelry to explore. Jewels have always been used as adornment to showcase power, to align politically or religiously, to bestow heavenly blessings on the wearer, or as Bolton mentions, act as a visual language in the form of gemstones and precious metals. In the Victorian era, conveying a sense of morality was crucially important to upstanding citizens, as was wearing symbolic jewels that denoted reverential prudence. The pious Victorians guarded against immodesty by keeping God close at hand, wrist, or throat. This late 19th century pendant, probably of Italian craftsmanship, bears letters in Greek for the word fish, or “Ichthus.” Each letter also represents a separate word, that when translated, stands for “Jesus Christ, Son of God, Saviour.” The layered symbols and meanings coded within this jewel elevate it from trinket to treasure.

Gemstone-encrusted crosses are the de facto Christian jewel, but a very specific type of cross has always stood out from the crowd. Imperial topaz is a stone that emits a luminous golden light similar to that of a candle, and almost evokes the sensorial experience of incense-burning and low chanting when held. This example from Hancock’s London Archive was perhaps made by Robert Garrard, in circa 1840, and features 103 old mine-cut diamonds and approximately 60 carats of Imperial topaz. The cruciform isn’t the only shape a divinely inspired jewel can take. At the Victoria and Albert Museum in London, the Pelican in her Piety jewel resides and lords over other medieval pendants. This particular one, made in the late 16th century and possibly Spanish in origin, depicts an enameled

mother pelican drawing jeweled blood from its breast to sustain her young gathered beneath. This is a symbol of Christ, sacrificing himself for the good of the people. The 20th century interpretations of Catholicism through jewels are nearly endless. From Coco Chanel’s childhood Byzantine influences that lead Fulco de Verdura to create mosaic inspired jewels, to David Webb’s endlessly-iterated Maltese crosses, each mid-century jeweler had a unique spin that was often colorful and grand. Contemporary jewelers today are interrogating these themes with greater rigor, and their hard work is resulting in jewels that

are that much more mindful. New York City based jeweler Ted Muehling focuses on creating work that is cognizant of nature. His Thorn Necklace, made of 24 karat gold plate on bronze was probably a nod to nature initially, but when the necklace is placed against the skin, references to the “Crown of Thorns” cannot be refuted. Another contemporary jeweler interested in nature is German jeweler Otto Jakob. Among his inspirations, Jakob writes that “Catholicism is part of my identity, it is where I come from. Despite the fact that our modern society has disposed of the majority of its rituals, the archaic symbols have not lost their power. Even more often than being of religious nature, many of my inspirations have archaic background and come from the era before formal religion.” Jakob creates crosses that recall the rock crystal reliquaries of old. The raw and rare forms of the

crystals he uses relate to nature and religion, since the uncut crystals are “perfect and magical because they were created by Nature and not by human hand.” Jakob says the cross is a symbol of the Western World, but its origins are older than religion itself, so he searches for archaic pieces of Nature to embody it. Gabriella Kiss is an upstate New York jeweler who has also explored the jeweled realm beyond the cross. Her Pope’s Hand pendant is made of sterling silver, and was meant to eclipse the cross-craze that was happening around Madonna’s meteoric rise in the 1980s. Kiss has also been working on a limited series of 33 Jesus necklaces, representing the age at which he died, and currently she has made all but one. “In my hand series I often look for meaning in gestures, and this was specifically inspired by the gesture of the Pope as he blesses, or Jesus often has his hand in this pose in medieval and Renaissance paintings... It was to say, in terms of symbols,

this is really what you are wearing when you wear a cross, a narrative of images and symbols of his life.” From authentic Papal tiaras that will appear at the Met on May 10th, to mid-century interpretations of Maltese crosses and contemporary jewelry that turns Catholicism on its head, the exhibition begs the question of whether a jewel isn’t always a benediction in some way. A blessing can be worn on the skin, close to the heart, or wrapped around a finger. Whatever the form, it’s indisputable that whenever Catholic thematic elements are incorporated, the symbolic passion is elevated to a whole new level.





THE BASEL BEAT

EVEN AS IT CONTENDS WITH COMPETITION
BASELWORLD REMAINS TOP TRENDSPOTTING
TERRITORY. BY TANYA DUKES

OMEGA 18K RED GOLD AND DIAMOND OPEN BANGLE AND 18K WHITE GOLD AND DIAMOND OPEN BANGLE. MESSIKA STARRY
NIGHT DIAMOND SAUTOIR NECKLACE AND MATCHING EARRINGS MODELED BY SASILA PIVOVAROVA.



CLOCKWISE FROM THE TOP:

THE NEW GENERATION OF THE OYSTER PERPETUAL DATEJUST 36 WITH A 36 MM CASE FEATURING REDESIGNED LUGS AND SIDES, AND CALIBRE 3235. ROLEX.

DIAMOND WHIRL MAXI HOOP BY MESSIKA.

OYSTER PERPETUAL COSMOGRAPH DAYTONA WITH AN INTEGRAL CROWN GUARD, EQUIPPED WITH CALIBRE 4130 AND A SELF-WINDING MECHANICAL CHRONOGRAPH MOVEMENT. ROLEX.

Anyone with more than a passing interest in watches and jewelry knows of the fundamental importance of the annual Baselworld exhibition. The fair dates back more than a century—gradually expanding from a small showcase for Swiss goods to become the primary commercial hub for the industry as a whole. But recently, the confluence of several factors in the market, including a downturn in sales, particularly in China, rising costs and increasing trade show competition have begun eroding its previously unchallenged position. In the last year, more than 650 exhibitors have opted out (a staggering fifty percent drop compared to the previous year). Flagship jewelry names, including Marco Bicego and Mikimoto were no-shows this year and prestige watch brand Hermès chose to exhibit at the Richemont-dominated Salon International de la Haute Horlogerie (SIHH) in Geneva, a smaller more intimate venue. Despite the headwinds Baselworld faces, speculation about the show's impending demise was quashed (at least temporarily) by the announcement of the dates for the 2019 edition (March 21-26). And some of the most inspiring launches from the 2018 edition will inevitably serve as motivation for next year's trip.

The celebrity turnout for Chopard's press conference added unexpected star power to the start of the fair. Colin Firth and Julianne Moore were among the brand ambassadors present for the announcement that—as of July—Chopard will only be using only ethically-sourced gold, meaning that it must come from sources that have met international best practice environmental and social standards. Co-President Caroline Scheufele emphasized that using greener materials is a logical extension of her philosophy that “the most precious jewel is our planet.” Expect to see timepieces from other brands go green, literally. It's relatively uncommon to find high-end watches in hues beyond neutrals like black and white, silver and blue, but green is now on the rise. No



CHOPARD RED CARPET COLLECTION NECKLACE.



WITH 12 SIDED UNIDIRECTIONAL ROTATING BEZEL FEATURING 6 POLISHED LUGS THE AQUARACER LADY BY TAG HEUER.

single shade leads in popularity. At Rolex, a version of the updated Oyster Perpetual Datejust 31 features an 18K yellow gold bracelet and vibrant malachite dial. The latest edition of Hublot's Big Bang One Click Italia Independent, a sporty-luxurious collaboration with Fiat heir Lapo Elkann's eyewear brand, includes a style with a ceramic case and velvet strap in lush forest green. Meanwhile, the buzzy young brand Nomos introduced a new variation on one of its classic models in muted green tea tones, hence its name: the Tetra Matcha.

The prominence of pastels in sugary shades of pink that are associated with all things millennial, was the other dominant color story for watches and jewelry. De Grisogono made frothy rose-hued opal a dominant feature of the glamorous, nature-inspired Melody of Colors collection. And one of the showpieces highlighted at Jacob & Co.—the brand whose founder was once dubbed the “King of Bling” for his outsize diamond creations—was a pair of earrings with 200 carats of exceptionally fine morganite. Anyone who's had her fill of pink has plenty of pastel alternatives, from the candy-colored bands added to Chanel's range of Boyfriend watches to lavender hued kunzite jewels at Sutra.

Diamond jewelry—especially of the very expensive one-of-a-kind variety—has plenty of traction. French house Messika is at the vanguard of redefining the aesthetics for the category. The brand exhibited 22 sets of unique diamond jewels centered on the theme “Once Upon a Time,” an ode to female heroines from tales including The Arabian Nights and The Snow Queen. Instead of classical



CLOCKWISE FROM THE TOP:

ITS 45 MM CASE AND BEZEL ARE MADE FROM HUBLOT'S PATENTED RED CERAMIC. WITH THE MECHANISM OF THE UNICO HUB124 MANUFACTURE MOVEMENT, BIG BANG UNICO RED MAGIC. HUBLOT.

DEFY CLASSIC WITH NEW ELITE SKELETONISED MOVEMENT AND NEW 41-MM BRUSHED TITANIUM CASE. ZENITH.

A SYMMETRICAL 38 MM CASE CRAFTED FROM 18K GOLD WITH A DIAMOND-PAVED BEZEL. THIS SAME GOLD IS ALSO USED FOR THE WATCH'S HANDS, WHICH POINT TO 12 MARQUISE CUT RED RUBIES AT EVERY HOUR. SEAMASTER AQUA TERRA "JEWELLERLY" OMEGA.



WOMEN'S WATCHES ARE IN THE MIDST OF AN EVOLUTION, TOO.

rivières and chandelier earrings, the collection is loaded with architectural ear climbers and cuffs, spiraling chokers and sexy lariats with mixed cut diamonds—in other words, the next generation of high jewelry. Women's watches are in the midst

of an evolution, too. Major manufactures have gotten the memo that it's no longer acceptable to limit sophisticated movements to men's timepieces. Ladies' watches outfitted with mechanical movements and complications have (almost) become an industry standard. This year's standouts include Patek Philippe's updated ladies' chronograph. With a new face, round case, diamond-studded bezel and pulsimeter scale, the new Ref. 7150/250R-001 has become the house's only women's chronograph and is also one of the most elegant they offer, regardless of gender. Harry Winston's bejeweled Premier Winston Candy Automatic is a masterwork of snow-set gems. Its dial and bezel are topped with more than 3.5 carats of diamonds, sapphires, spinels and more. Behind the pretty face is a mechanical automatic movement with a 40-hour power reserve. And in just a few years, Bulgari has proven that their watches deserve as much esteem as their jewelry. Any watch manufacture would be proud to attain a single record-breaking achievement at Baselworld. The Octo Finissimo Tourbillon Automatic broke three records in a single model: it is the world's thinnest automatic watch, thinnest tourbillon and thinnest automatic tourbillon, measuring just 3.95mm from top to bottom.

THE MOST...

EXCLUSIVE DIAMOND CUT: THE ASHOKA DIAMOND

If not for one man's redemption, the Ashoka cut diamond may have been called something else altogether. The diamond was named for Ashoka the Great, a 200 B.C.-era Indian emperor of the Mauryan Dynasty. Initially, Ashoka had planned to conquer the surrounding lands, but after a particularly brutal war that caused the death of nearly 100,000 people, he converted to Buddhism and changed his ruling style to become a benevolent leader known for practicing the laws of Dharma on his subjects. His name, which meant "painless and without sorrow" in Sanskrit, became the namesake of the diamond he once owned, that was thought to possess the power to relieve sadness.

Fast forward two millennia to when the 41-plus carat Ashoka-cut diamond appears in circulation in the West on the finger of Mexican actress Maria Felix, but the origins of who cut it originally are still unknown. The diamond had been acquired by the art-investor Roberto Polo, who bequeathed it to his wife Rosa. It's believed that Polo let it go at auction in the late 80's, fetching a price of almost \$3.9 million dollars, which was when William Goldberg, the famed diamond supplier for whom 48th street was renamed, was thought to have acquired it. In any case, by 1999 Goldberg had succeeded in getting a patent on the signature cut that also has the ability to make stones appear larger than they are. Each Ashoka-cut diamond takes six months to cut and involves creating 62 facets that increase its appearance by thirty percent. Today, only brands such as Kwiat and Boodles 1798 use this stunning and impressively cut diamond to create the extraordinary.

Roxanne Robinson





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